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MEDICAL READING ROOM

Vol. III, No. 2

JUNE, 1961

F.R.

RECREATION AND CULTURAL DEVELOPMENT MAGAZINE

UNIVERSITY OF ALBERTA

JUL 10 1961

DOCUMENTS
LIBRARY

Leisure



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**Yesterday,
Today
and Tomorrow**

There are two days in every week about which it is useless to worry.

One is yesterday with its mistakes and cares, its faults and blunders.

The other is tomorrow. It too, is beyond our control. Tomorrow's sun will rise either in splendour or behind a mask of clouds—but it will rise.

That leaves today and usually our present trials are easier to bear than remorse for what happened yesterday, or dread of what tomorrow may bring. Let us, therefore, journey but one day at a time.

Anon.

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Published six times a year by the Recreation and Cultural Development Branch of the Department of the Provincial Secretary, Government of Alberta, Room 424, Legislative Buildings, Edmonton, Alberta.



Film servicing in an Alberta library.

THE PLACE OF FILMS IN PUBLIC LIBRARIES

by Henry Dickie

**Films Are Becoming Increasingly
Accepted as Necessary Library
Service**

Mr. Dickie is District Officer, for the Edmonton District Office of the National Film Board.

THE USE of films in public libraries is relatively new. Following the end of hostilities in World War II, a few enthusiastic people saw in the film a marvelous new tool for adult education. They began immediately an aggressive campaign to establish it as a logical extension of the informational and educational functions of libraries.

During the intervening years there has been a gradual widening of the

scope and concept of the library, until today it distributes many available aides—not only books but pamphlets, recordings, tapes, filmstrips and films. Books and films are not competitive. Indeed, a good film can act as a stimulant to a search for the more extensive knowledge of a subject than can be met by books.

Film service is now widely accepted and recognized as a library function. As far back as 1956 the American Library Association had published "Public Library Service—A Guide to Evaluation with Minimum Standards" which stipulated that—"in addition to books the public library selects and provides films" and that "non-book materials should be an integral part of the collection."

This widespread use of film, in the larger library centres in particular, has been in a way directly related to the type and quality of films being produced. There are today films available on almost every phase of Canadian life and endeavour, to fit all age groups in providing information, promoting discussion and providing pure entertainment. Nor must one overlook the many films being made in other countries of the world. In helping to break down the barriers of misunderstanding, ignorance or prejudice between peoples, the library and its films can play an important role.

Indicative of library interest in films at the national level was the sponsorship of a Film Institute by the members of the American and Canadian Library Association as a part of their Library Conference in Montreal in June of 1960. This institute was held

in the National Film Board Studios where librarians were able to see at first hand the planning and care that goes into the production of the average 16mm film which we so aptly call the education film of today.

Within the library itself there are many uses of films. In some Canadian centres the Children's Story Hour type of film is shown to the youthful visitors. Other centres may hold regular Saturday morning children's film program showings. Elsewhere regular monthly adult programs are provided, while still others may take the form of family night screenings, where books relating to particular films may be displayed. In other situations, a "speaker" or authority on the subject of the films is used.

A further development involving specialized use of films has come to light in the past few years. Many organizations are interested in sponsoring a whole series of meetings using films and speakers on a specific theme, such as the expanding world population, the senior citizen in the community and suburban living. The professional knowledge of the librarian can help here in suggesting speakers, films and supplementary reading material.

Perhaps at this point the Alberta picture should be examined and determination made of the position of films in the Public Libraries of this province. It could be said that too few of the larger library centres recognize the value and role which films can play in community development and understanding, and in general providing the opportunity for the many

kinds of cultural and educational activities required.

So far, only Calgary, Lethbridge, Medicine Hat and Lacombe libraries provide film service as a library function.

The Calgary Public Library, recognizing that visual aids are a legitimate part of its service to the public, has had a collection of 16mm sound films for the past fifteen or more years. The films are mainly travelogues and documentaries with special emphasis on Canadian life and are chosen with a view to their usefulness to youth groups, Home and School Associations and other community organizations, as well as for their general interest value.

For many years the Calgary library has held weekly public film showings during the winter months and this has proven to be an excellent way of introducing new films to a cross-section of the public. By means of special lists, letters and phone calls, new acquisitions are brought to the attention of those organizations likely to be interested in them. Special screenings are also arranged for selected groups.

It is recognized here that visual presentation can be used very effectively to introduce a subject and provide a starting point for discussion or to wind up a study by stressing the highlights. But the film must be accessible when and where it is needed. It is only natural then that the community should look to its local library for such material. A library cannot and should not provide leader-

ship in all the specialized topics now available on film. Rather, its function is to bring the material at its disposal to the attention of those best qualified to use it; to act as a clearing house for information and to direct enquiries to more specialized agencies if their requests cannot be met locally. There is also a place in the library for films for pure enjoyment and relaxation—films which can capture the mood of a landscape or view the familiar from an unexpected angle.

The Lethbridge and Medicine Hat Public Libraries have had membership in the Federation of Southern Alberta Film Councils and Libraries since the inception of the Film Pool in 1953. In the previous decade, from 1943 both libraries were distributing documentary films supported by the National Film Board and the Junior Chamber of Commerce which provided a corps of volunteer projectionists. With the organization of the Film Pool the libraries took full responsibility for their film services and the Junior Chamber withdrew its active support. The National Film Board continued its co-operation with films and with liaison services.

Throughout the Pool period the Medicine Hat Library has operated with the monthly Pool Block of thirty titles plus a loan stock provided by N.F.B., and has had available also for distribution the selected monthly Basic Program for elective users on schedule, commanding some 800 titles in all.

The Lethbridge Public Library provides the same services, but from open

shelves freely available to public inspection and choice. In addition, a policy of film purchase has built up a considerable selection so that at any time there are between two and three hundred titles on shelves. Beyond this the Lethbridge Library Film Department gives, for an arranged fee, various supplementary services to the Federation Pool, acting as the central booking agency for the new selected Resource Block of twenty-two special titles and providing storage, checking and repair for circulation Pool Blocks during the summer recess in July and August. During the winter season they give monthly Film Night programs open to the Public, and from time to time they make their facilities available for Workshops, Institutes, Previews and Federation Executive meetings.

Miss Hilda Proctor, Film Librarian, operates an efficient department and as an added service she provides a projectionist training course for volunteer operators. Her department has four rental projectors, two 16 millimeter, one 8 millimeter and a film-strip slide machine. There is a definite rental fee schedule for films — 16mm, 8mm, and filmstrip. All these services represent a considerable annual budget.

Although Lethbridge is but one of ten communities distributing documentary films in southern Alberta, it already provides some thirty percent of the annual distribution statistics which totalled altogether in the past fiscal year 2,062 recorded film showings to an aggregate audience of 121,751.

The Lacombe Public Library, being a Regional Library, serves as film distribution centre for 15,000 people in the town of Lacombe and the surrounding area.

Taking an average of the circulation figures of the past four years, the Lacombe Public Library has loaned five hundred and ninety films per year. These films made up one hundred and ninety programs which were received by an audience of fourteen thousand people each year. Considering the population served, these figures indicate the very important role which films play in the library's service.

The films serve the community in many ways. Active use is made of this service by many churches, 4-H clubs, the District Agriculturist and Home Economist, farm organizations, service clubs, Home and School groups, private individuals and schools. The films are used for entertainment, for discussion groups and for instructional purposes.

It would seem that the Public Library with its broad community role, has a valuable instrument in the 16mm sound film with its unique qualities for the quick and effective communication of ideas. In the future the Public Library will, more and more, provide the professional skill required in seeing that the main basic requirements to effective film use are met.

Thanks are due Miss Ruth Fellows of the Memorial Park Library, Calgary, and Mrs. A. D. McFadden of the Lacombe Public Library for their contribution toward this article.



The National Theatre

Judy Armstrong of Nanton a candidate for admittance to the school is shown being interviewed by the college directors at the recent annual Edmonton auditions. Standing left to right are Miss Armstrong, Jean Gascon Executive Director, James Domville, Administrative Director, and Powys Thomas, Artistic Director.

by Barry Speelman

FOUNDED on the belief that Canada is rich in theatrical talent and the recognition that these talented artists require an environment in which they can receive professional training while absorbing the influence of the two great Canadian cultures, the National Theatre School

Mr. Speelman is an Information Officer with the Alberta Government Publicity Bureau.

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The Tyro Gets a Break

Through National Auditions

opened its doors at Montreal November 2, 1960.

Supported by the Canadian Council, the school offers to actors, directors, designers and theatrical musicians the opportunity to study with the best instructors in the country in a combined English and French atmosphere that is peculiarly Canadian.

The school's training program was created by some of Canada's leading

drama authorities in consultation with Michel St. Denis, world renowned dramatic teacher. A native of France, Mr. St. Denis has provided the fledgling college the knowledge and experience gained as director and founder of the Old Vic Theatre School, the London Theatre Studio School and as cultural adviser to the Julliard Theatre School at New York, a post he presently holds.

Form Executive

Well known Canadian businessmen and artists form the executive of

the college. The Board of Governors containing such names as Tom Patterson, founder of the Stratford Shakesperian Festival; Claude Beaubien, vice president of the Aluminum Company of Canada; Joseph Breen president of the Canada Cement Co.; Dr. A. Davidson Dunton, Robert Whitehead, Mayor Moore, Mrs. James Richardson, to mention only a few, give an indication of the support provided for the project.

The curriculum established by the founders is open on a selective basis to students between the ages of 17



The drama expts evaluate the dramatic talent and potential of Edmontonian Karen Austin at the recent Albrta auditions.

and 23. Some exceptions of age limits may be accepted.

No more than 30 students are admitted annually to the three year acting course. The two year production course limits annual enrolment to fifteen.

Enrol by Audition

Enrolment to the school is decided by nation-wide auditions held each summer. The travelling audition team made up of Executive Director Jean Gascon, Administrative Director James deB. Domville and either English Artistic Director Powys Thomas or French Artistic Director Jean-Pierre Ronfard, travels the length of Canada in an effort to find the best possible talent and to ensure the opportunity to attend is not denied any person.

The school year, beginning November 1, is divided into four terms. The first three terms extending into June are spent at recently acquired quarters in Montreal. The acting instruction given at the school during these terms includes voice training, prose poetry, use of the body, and physical education. The great plays are studied as are the history and customs of the theatre. The rigidly controlled school life provides time only for study and development. The initial three month probationary period is followed by a commitment by the student that he or she will remain at the college for the remainder of the course. No outside work in television or stage is allowed without the express permission of the executive director.

The course for students of direction, design, stage management and pro-

duction is divided into two sections. The directors' section includes training in placing a play, lighting, stage management, history, use of sound, and production management. The design section trains the students in colours and design, scene painting, property making, costuming and lighting design.

Specialize Later

During the first year, which is a probationary year for students of the two divisions, the course offers similar basic instruction. In the second year, each division provides much specialization in its own particular field. Instructors during the first year, recommend the field in which the student should specialize subsequently.

During the months of July and August, the school moves to Stratford, Ont., the centre of Canadian classical theatre. Here is provided opportunity to see and study the methods of world-renowned professionals.

For the opportunity to attend the National Theatre School, the student pays an annual tuition fee of \$70. The student also must provide his own accommodation as the school is non-residential. The school makes it clear however that no talented student will be denied the opportunity to take the training. A system of bursaries and student loans has been established to give financial assistance where needed. Upon graduation no degree or formal credit is given, other than a Certificate of Graduation. The college is not an academic institution but rather a school where professional training is provided.

The Stand for State Support of Music

**Other Nations Give Financial
Help to Orchestras and Musicians**

By Hope Stoddard

SUBSIDY of music is no new thing in Europe. Italy was pouring money into opera when the tower of Pisa took on its famous slant in the fourteenth century. France's Opera, along with the Louvre, has been that country's pampered pet since long before world wars were even thought of. Sweden's Stockholm Opera came into being in 1773 through the royal decree of King Gustav III, who himself wrote some of the operas' texts. Frederick the Great gave Berlin its first opera house in 1740. October 18, 1746, he issued the order: "Having received many complaints of the decline of the art of singing, and the neglect of it in our gymnasiums and schools, His Majesty commands that the young people in all public schools and gymnasiums shall be exercised more diligently therein, and to that end shall have singing lessons three times a week."

Reprinted from "The Musician" official
Journal of the American Federation of Music
of the U.S.A. and Canada.

Still today opera seems to be the favored goal for subsidies in Europe. Practically every city in Germany has an opera company complete with orchestra and staff, not to speak of a fine building to house it and full equipment to facilitate it—all stabilized through grants from the federal, state and local governments. These "Staatsoper" service the entire region, with performances held in many cases nightly eleven months of the year. Though federal and state governments help subsidize such companies, the running policy is usually decided at the municipal level. Just now East Berlin and West Berlin authorities are competing fiercely for operatic prestige, each placing lavish resources at the disposal of the home company—the sort of cold war even pacifists revel in.

In France the Opera and the Opera Comique receive from the federal government (which holds the price

cheap considering the returns) the equivalent of four million dollars annually. This amount, set by parliament, is renewed each year almost without debate. A special subsidy for premieres of contemporary operas goes to a recently established opera company La Decentralisation Lyric, which tours as well as gives opera in the home town.

Pays Deficits

Austria pays off the annual deficits of three "stages" of the Vienna State Opera: the Staatsoper, the Volksoper and the Redoutensaal. The Danish government meets the annual deficits of the Royal Theatre, including its ballet and opera. Three Swedish opera companies (in Stockholm, Goteborg and Malmo) receive annual grants from the State. This money, together with that given to the provincial orchestras and smaller provincial theatres in Halsingborg, Norrkoping, Uppsala and Boras, is collected mainly from government-sponsored lotteries. The government of Greece covers the annual deficits of the National Opera of Athens. The Portuguese government subsidizes its opera, as do the governments of Belgium, Holland, Turkey and others.

Opera subsidy has been a comparative late arrival in the Netherlands. In 1945 the Dutch authorities (state, municipal) decided to lend their financial support to an opera company which was based in Amsterdam and called the Nederlandse Opera. Today the company performs on an average of twenty-two different operas a year with 190 performances.

In Great Britain, the government through its Arts Council gives the equivalent of a million dollars annually toward the support of the opera at Covent Garden, the Royal Ballet at Sadler's Wells, the Old Vic Theatre and the Carl Rosa Opera. In 1957-58 the British Parliament voted these three organizations, all in London, \$1,500,000 at the current rate of exchange.

Where Opera Is Queen

In Italy, probably the most opera-minded country in Europe, subsidized opera houses are as thick as canals in Venice and as enthusiastically patronized. La Scala of Milan is the nation's pride and of course supported accordingly, but even small towns have subsidized opera. These are also happy to stand host to opera companies originating from outside. Spoleto, for instance, gives its whole heart and what money it can scratch together to a festival organized largely from the United States. And everyone has heard of the astonishing gesture of the Italian government in 1958 or granting a subsidy of \$16,000 to Chicago's Lyric Opera Company—a company, incidentally, which our own government had left strictly on its own resources.

The U.S.S.R. boasts thirty opera companies, but these do not come under the head of our present discussion. Subsidy by dictionary definition is "a government grant to a private enterprise". In Russia, government subsidy has been replaced by government ownership, an entirely different matter.

Symphony orchestras in Europe get under the wire of subsidy in many cases through their alliance with opera. The Vienna Philharmonic, for instance, benefits from the subsidy to the Vienna State Opera, since it functions as house orchestra to the opera.

Many countries, however, support symphony orchestras for their own sake. The Greek government covers the deficits of the State Orchestra of Athens. In Belgium the principal symphony orchestras receive both municipal and state subsidies. The municipal orchestras in Denmark are subsidized from 20 percent to near total from municipal-national sources. The Portuguese government subsidizes symphony orchestras in both Lisbon and Porto, and bolstered the latter orchestra when it was in danger of disbanding in 1956. Ireland's government has extended grants to the Limerick Symphony Concerts Society and the Cork Orchestral Society for the 1960-61 season. The salaries of the instrumentalists of the Presidential Philharmonic of Ankara are provided by the State.

Many Sources

In Norway grants from the State help the Oslo Philharmonic Society to the extent of 200,000 kroner. Other sources of its support are: 330,000 kroner from the municipal authorities; 880,000 from the Norwegian Broadcasting Corporation; 150,000 from the sale of tickets, and the remainder from bequests and other sources of income.

In contrast to its largesse in supporting opera, France seems a bit close-handed in respect to symphony

orchestras. In Paris, four privately-run orchestras are supplied with small governmental subsidies in return for playing a number of first performances. Radio France pays one of these orchestras to broadcast a concert each Sunday.

Great Britain dispenses 20,000 pounds annually to the Liverpool Symphony, 20,000 to the Bournemouth Symphony, 17,000 to the Birmingham Symphony and 12,000 to the London Philharmonia. It allocates 35,000 pounds for music in Scotland, 25,000 of which goes to the Scottish National Orchestra.

The Netherlands shows up particularly well in its symphony orchestra subsidies. The federal government divides the equivalent of about \$1,000,000 yearly among its thirteen orchestras, including the famous Concertgebouw of Amsterdam. Municipalities are also generous in their support. As early as 1911 the Mayor of Amsterdam proposed granting a subsidy to the Concertgebouw Orchestra and the City Council accepted the proposal unanimously. Other cities shortly followed suit. Today all municipal authorities support in one way or another either regularly or at intervals musical life at the local level.

Youth is Served

Not a country but realizes that by investing in its youth it invests in its own future. Thus in Belgium and in Ireland a number of promising young composers are given grants or scholarships which enable them to spend a year or more in study in foreign cities. Belgium's bi-annual Prix de Rome for musical composition gives the recipient the equivalent of \$1,200. One of

the conditions of the contest is that he must pursue his musical studies abroad. Belgium's Prix de Virtuosite opens performance doors to the winner. The Netherlands offer awards and commissions for composers, and facilitates recitals of gifted artists.

Another means of serving youth is the grant to conservatories. The Greek government subsidizes all its conservatories, the Portuguese government, its principal ones—i.e., those in Lisbon and Porto. Great Britain gives 15,000 pounds annually to the Royal Ballet School. The Netherlands gives 1,629,300 guilder (approximately \$34,911) annually to music education, including payment of personnel of the Royal Conservatory of Music at The Hague and grants to prospective music teachers. Austrian Schillings to the amount of \$23,000 are disbursed to students at the two federal music academies (the Vienna Academy of Music and Dramatic Art and the Academy of Music and Dramatic Art Mozarteum in Salzburg.) A number of distinguished older musicians and composers receive Ehrengaben in the form of monthly rent payments.

As Propaganda Agent

It is natural that much governmental largesse should be aimed at gaining prestige abroad. (Our government-sponsored ANTA tours are a case in point.) In Belgium, the Queen Elisabeth International Musical Competition which carried prizes to the amount of approximately \$12,000 has brought acclaim to that country, since it is open to artists in every part of the world.

An interesting item in the expense

accounts of several countries is the allotments for the copying of scores. The Federal Government of Germany distributes to foreign critics collection of scores and recordings of contemporary works. The Irish government finances a Music Copying Scheme through which the compositions of contemporary Irish composers are made known to foreign bodies. The Netherlands provides subsidies to the National Society of Promotion of Music and Documentation Netherlands Music.

Subsidy Via Broadcasts

Subsidy of music, as often as not, swims in over the air waves. Government-owned radio and television stations often become sponsors of musical organizations. The Australian Broadcasting Commission, established by the Federal Government in 1932, relays nation-wide programs from the capital cities. Since its Broadcasting Company was from the start specifically charged with catering to and developing the best cultural tastes of the public, it was found necessary to hire good studio orchestras. These, in turn, became the nucleus of larger units giving public recitals. Under the Federal Broadcasting Act, the ABC may give outside performances only if part of the program is broadcast. The presenting of these public concerts enables the ABC to recover, from box-office returns, some of the large costs involved in maintaining the orchestras. The revenue also makes it possible to bring a number of international celebrities to Australia each season. Today every State capital in Australia has its own full-time orchestra, all with resident con-

ductors, all virtually under the control of the ABC.

In 1954-55 the Australian Broadcasting Commission was responsible for 718 concerts throughout the Commonwealth. Of this number 152 were given in country districts, 152 were free school matinees, sixty-three, youth concerts and thirteen, open-air concerts.

These Australian broadcasting orchestras lead to still another form of subsidy. From time to time the ABC offers scholarships to promising students in the woodwind and horn sections, enabling them to complete their studies under professional teachers with the prospect of entering symphony orchestras later.

Three Orchestras

In Paris, three radio orchestras are maintained through national subsidy: Radio National; Orchestra Philharmonique; and Radio Lyrique, the latter for stage works. There is a radio orchestra in the larger provincial cities. In Marseilles and in some other cities this radio orchestra doubles as a municipal orchestra, has practically the same personnel, though the conductors may be different.

The British Broadcasting Company is financed by direct parliamentary grant through the Post Office Department. In 1959 six million pounds were spent for music and the spoken word on the BBC.

The Danish State Radio, a national cooperative, is also heavily subsidized.

How is the matter of allocation of subsidies decided? The methods differ

as widely as the goals. The fund set aside for the field of music in Austria is administered by the Austrian Ministry of Education, with the whole weight of decision in their hands. In Holland, the Ministry of Education, Arts and Sciences controls the budget. In Canada, the "Canada Council" administers the funds, determining which musical projects and which individuals are to receive grants and scholarships by on-the-spot observations by authorities and experts. The Council incidentally requires that the organization receiving aid show evidence to continued local backing. Also grants are ordinarily made for a period of one-year only, in order that a constant check-up may be possible. Financial statements from all organizations receiving subsidies are required at the end of the season.

Great Britain also has an Arts Council, a body of distinguished private citizens with a knowledge of and appreciation of the arts. The present chairman of the panel is Anthony Lewis, professor of music at the University of Birmingham. Most of the sixteen members of the panel are musicians.

Here we have an outline picture of music subsidy as it exists in foreign countries. It is to be noted that musical organizations favored differ among the countries, and that the methods of administering the funds also vary. Main thing is that the matter must be kept in the hands of responsible men and women who have both a thorough knowledge of musical activities in their respective countries and a recognition of the importance of musical developments within their borders.

The Personal Point of View

On the Librarian's Influence
Active—Passive?

by Dorothy M. Broderick

LAST summer I read "The Adventures of Richard Hannay" for the first time. I read it lying on the sand on Cape Cod and taking a swim between chapters. It was an enjoyable experience; it would have been perfect if one thought had not kept recurring. "If only I'd read it as a teen-ager," I kept thinking. "How I'd have loved Richard Hannay." But I didn't read it as a teenager because there was no one to tell me about John Buchan.

Dorothy M. Broderick is Public Library Children's Consultant Library Extension Division, New York State Library.



I don't know what delight a child finds in "Alice in Wonderland", "Tom Sawyer" or "Caddie Woodlawn". I was an adult when I first encountered these books and all the others that we say belong to the children of the world. Perhaps I am wrong in thinking that I would have better understood the rebellion I felt at having to give up playing football if I had had tomboy Caddie to share the experience with me. I'll never know because there is no going back and when we try to blend desires and dreams we often come up with the lie called memory.

It wasn't that I didn't read. I read everything in sight; everything the local library offered. But of those endless hours spent with books my only concrete memory is of the now vanished three-in-one volumes of sports stories. These I remember because they were a bonus in an era when we were limited to two books a week and because I once bested the class bully by hitting him over the head with one of them. No wonder I grew up believing that books are weapons in man's fight for freedom.

The librarian was a nothing. Her only words were those we cringe at now: "sh-h-h!" "Quiet!" Get Out!" She never suggested a book, offered an opinion, nor seemed glad to see us. We were obviously a burden to be borne. She never even gave us the satisfaction of acting as though we were a challenge to be mastered. We were nothing to her; she was nothing to us.

I feel I have been cheated. And each time I read "Bequest of Wings" I wonder how many other children

are being cheated of their literary heritage because Annis Duff is not their mother.

All over the country there are libraries failing to offer youth a chance to stretch its mind and widen its horizons. These libraries offer pabulum in the form of the "Bobbsey Twins" and "Hardy Boys" when youth wants and is able to absorb steak. And when the first wild fling of youthful reading is over, what remains? A dull memory of hours spent in pleasant but deadening reading. Is it any wonder that after childhood fewer and fewer people read? We have made reading as unstimulating as a television western and since it is harder to read than to look, television gains those we have failed to hold.

The poet Gibran asks in his poem on Friendship, "What is your friend that you seek him with hours to kill? Seek him always with hours to live." For me, this is what books are: hours to live. They are hours to live in early England with Rosemary Sutcliffe's heroes; a trip to the Midwest and making friends with Homer Price; the sheer delight of Mr. Popper; the realism of pioneer life in Steele's "Winter Danger" and "The Lone Hunt".

In the children's books of the last 30 years a child may "escape" to live among the first men or make a trip to Mars. He may laugh himself silly with "Pippi Longstocking" or weep for the "King of the Wind." He may discover the meaning of courage with Mafatu in "Call It Courage" or the meaning of America in "Johnny Tremain".

Somehow we have come to think that only the very simple can be a

source of delight. We forget that the real thrill is in tackling the best and defeating it. Anyone can run the 100 yards of the football field when it is empty; the challenge is in accomplishing the feat when 11 opponents are trying to stop you. And so it is with books. After the first Nancy Drew or Rosamund DuJardin or Judy Bolton, the challenge is over and all that follows is best likened to reading the cereal box printing: we know what it says and we read with our eyes only.

Real reading experiences are done with our brains and our hearts, not only with our eyes. And such experiences can come only from books which possess integrity, style and a portion of the fundamental truth of life. They are found in books written by men and women who respect youth, who have an innate appreciation of the

ability of young people to recognize quality when it is offered them.

When people say to me, "That's all well and good but the children in my library just love the Hardy Boys," I have but one answer: Youth wants only the best until we, the adults, teach it to accept mediocrity.

But remember, somewhere in your town there is a child unwilling to settle for mediocrity. He may come from a non-reading family; he may have a non-reading teacher. He has unformulated dreams of greatness and you are his sole guide to the world of books. Do you want him to say in later years, "The librarian was a nothing?" Or would you like him to say, "It was the librarian who offered me a world I didn't even know existed."

The choice is yours and it is never too late to begin.

Book In Review

The stirring time of marine transition, when the clipper ship first gave way to steam propulsion, is chronicled in **"Annie's Captain"**, by Kathryn Hulme. The author of the highly successful **"Nun's Story"** in her latest book describes the eventful life of her grandfather, Capt. John Cavarly, from the time of his marriage to Annie Bolles, of Hawaii.

The book is a faithful record of the life and times of the period. It describes the sidewheeler vessels of the Pacific Mail line that were like floating luxury hotels; the peculiar influence of Oriental decor in the Captain's house; the customs of the crew toward their captain; and above all the intimate story of a family that held together despite the frequent and extensive absences of its head.

Annie's Captain is a pleasant, interesting book of pleasant and interesting people. Little Brown and Co. (Canada) Ltd. \$5.50.

We Don't Know HOW to Live

By **EARLE H. MacCANNELL**



Our cities today are full of farmers.

Rural Attitudes in Urban Settings Are Confusing

THE MAJOR problems of ancient man centered on coping with and controlling his physical environment. He worried primarily about

finding food and shelter, protecting himself from a savage and difficult nature. Today man has settled many of the older problems, but finds himself beset by even more knotty problems of living together with other humans. Social problems have re-

Earle H. MacCannell is Assistant Professor of Sociology of the Department of Philosophy and Sociology of the University of Alberta at Edmonton.

placed environmental physical problems.

New Problems

The question is constantly raised as to why man, who has solved fantastically difficult problems concerning the physical nature of his world, seems to have made little progress in controlling his own nature and his relations with other men. The answer to this query is rather clear, but the answers to the difficulties themselves are another matter. Most of our present dilemmas are very new problems. These problems are so new in fact that the questions have not yet been asked which would lead to their solution. One fact stands out however—most of our social problems can be linked to living, or attempting to live in cities. They are new because living in cities is new. In the short life time of people living among us today we have changed from a rural to a city dwelling people. In less than 50 years the population of the western world has changed from more than four-fifths living in towns of less than 2,000 persons, to the present condition where more than three-fourths of the population live in cities. In fact, more than half of us now live in cities of more than 50,000 residents. At the time of our parents or grandparents only one person in five lived in towns or cities as large as Stony Plain or Fort Saskatchewan and cities of a million people were very rare and remarkable. Today only a small minority of us do not live in cities and there are now more than fifteen centers in the United States and two in Canada that have populations of more than a million residents.

Is The City At Fault?

The fact that most social problems are in some way related to city living seems to put the onus on the city—to condemn a way of life that has become the dominant pattern in our society. I say "seems to" because the problems of living in cities are not entirely determined by the nature of the city. In order for man to live in any environment he must learn to function under the conditions imposed by the peculiar requirements of each new situation. Farmers can not live as farmers in cities, and a true urbanite could not function successfully in the open country.

Our Cities are Full of Farmers

Our cities today are full of farmers. We can assess today's city dweller from any approach and we find that the evidence points to the predominant rurality of his behaviour, attitudes and beliefs. He was born and received his first impressions in the country. If we were to draw a line around the city and keep all city people in and all others out—terminate all migration both to and from the cities—urban population would drop at an alarming rate. Birth and death figures show that city populations are not maintaining themselves through natural increase. At the same time however, city populations are increasing rapidly. One of the phenomena of our times is the rapid growth of cities. These city populations come from the rural areas and towns, migrating to the cities to seek a fortune—a "better" way of life—greater "advantages" of some kind. Whatever the reasons, rural young people become

a substantial part of the city adult population. These young men and women have not learned city ways in their childhood. They have been exposed to rural sights and sounds—and smells. They have learned to love the country, open space, birds and flowers and grass, and the intimate friendliness of neighbors and kinfolk. They are in effect farm folk, and our cities are full of them.

Rural Social Institutions

But those who were born and raised in the city are also farm folk in a very real sense. All the important areas of behavior and belief in our lives are sacred, built on tradition, performed with ritual and embedded in our consciences. These traditions and rituals and the deepseated beliefs and attitudes, the joys and angers, pride or disgust that go with them are long in developing and slow to change. The family as we know it developed over many centuries of rural living and is remarkably well suited for living on the farm or in small, intimate villages. Our economic and political systems established their traditional patterns of behavior and belief when cities and city dwellers were rare are strange phenomena. And most of our social institutions, in their present rural forms, are totally incapable of functioning adequately in cities. We learn, and believe in our consciences, what the "good" family, which is of course the traditional family, ought to be like even when we have never lived on a farm which gave it its traditions and its rituals.

It is not strange that cities have not developed their own traditional

family, economic, political and educational forms. They have not had time, and the traditional rural patterns are far too strongly embedded in the lives of all of us to allow for rapid and basic changes. Slow as the process may be—too slow to cope with the problems of crime, vice and delinquency that disfunctional social institutions foster—and no matter how painful to our sense of propriety and morals, change in the direction of true urbanization appears to be inevitable. Within a very short time the formerly farm and village dwelling population, the rural people of the world, and particularly our own small segment of it will have become almost completely a population of city dwellers. This does not mean they will have become urbanized—they will be for some time a confused agglomeration of city dwelling rural folk, as our city dwellers are today. We can be sure, however, that in order to live in cities without destroying human society and ourselves with it, we must learn to live in the cities we have chosen as our home.

Changes at the Roots

Learning to live in cities implies basic and fundamental changes in our way of life. City residences today are a collection of farm houses jammed tightly together in limited space. Farm houses are not functional in cities and need to be abandoned, but people "just don't feel right" living in any other kind of dwelling place. Block apartments, or any other extreme variation from the traditional single family separate dwelling house—farm house—is thought to be unsuitable for raising children. The

traditional family can imagine no proper environment for raising children except on a farm, or some suburban imitation of farm living. Almost all attempts to solve city living problems have been attempts to imitate bits and segments of rural living, as well as can be done in the completely alien, unsuitable environmental conditions inherent in the city. These attempts are of course abortive. They fail to face the truth that cities do not provide a setting for rural life, but demand a new and truly urban way of life with truly urban attitudes and feelings. We can not bring the farm into the city, and our problems will never be solved as long as we continue to try.

Rural Family Not for City Living

Our city family is the disintegrated remnant of a highly functional extended farm family. Mother, father, and one or two children can not func-

tion and fulfill the requirements of the extended family institution. When the family included grandparents, uncles, aunts, cousins and certain strong primary ties with neighbors, who were also very likely more distant kinsfolk, it developed into a well integrated system that smoothly and efficiently carried on cultural continuity, allowed primary contacts for people of all ages with others at every phase of living, provided an apprenticeship for young people in all aspects of mature adult living and generally provided for man's emotional and spiritual as well as physical needs. Moving to the city divorced all but the nuclear elements from this well organized system, but, since tradition must prevail at least in form and ritual, the city nuclear family failed to provide any means whatsoever for accomplishing the functions of the lost elements. Not only were the functions of grandparents and other immediate kinfolk lost, but the essential integration—the channels of communication and basic bonds holding the unit together were also severed. But extended family living is rural living. Space requirements for a family unit of ten or more people are prohibitive under city conditions. City economics also violate the living pattern essential to the adequate functioning of the traditional farm family. Daily absence of various members of the family, and the varied interests that each must pursue in his work, school, or civic duty limit and virtually destroy the patterns of integration developed for, and found adequate on the farm. What new definition of family life, affection, sex behavior and roles can provide the city



... only a small minority do not live in cities ...

child with needed contact, love and affection, with adults other than mother and father? How can young people in cities undergo the apprenticeship in family life which will include intimate contact with processes of childbirth and responsibility for child care that will help to prepare them for adult roles? Within the traditional sex roles for males, what real contribution can a boy in a family make to the total welfare of the group? The family as we know it can not function in the city and it must be changed. It can not be trimmed and decorated for city living, but must be fundamentally and basically changed so that the essential functions that families have always carried out can be accomplished in a city way.

Do We Have an Answer?

Do we have any solutions for these basic and important problems? In the face of our very strong and self-righteous institutions with their traditions and rituals, the questions for which we need answers so desperately are very likely to be perceived

as sinful, immoral questions, and the answers abhorrent. Is it better that we should suffer the problems, attack the symptoms by adding more police to the force, enlarge our jails and asylums, than to question the traditions and suggest a new basis of behavior and belief to cope with the new conditions that we have chosen for ourselves?

Moving our important and essential institutions into city dwelling without urbanizing the institutions themselves has led us into the problem. The strength and rigidity of our excellent rural traditions and attitudes have prevented our city society from facing and dealing with the problem. The serious consequences of living with disfunctional institutions in our new city environments will force us, or our children, to move away from the traditional rural forms and gradually replace them with new traditions, new morals, and new appreciations of the truly urban. Trying to live a rural life in the city is frustrating, miserable, and dangerous — truly urban life could be beautiful.

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